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## M A R T I N S C H O N G A U E R .

MARTIN SCHONGAUER, commonly known by the name of Martin Schön, and called by foreign writers on art, Le Beau Martin, or Hübsche Martin, was born at Colmar in Holstein, about the year 1445. According to Bryan, he was born at Culmbach, in Franconia, about the year 1420; but this is now generally believed to be incorrect, though the precise time and place of the artist's birth are not fully settled. In his youth he practised the trade of a goldsmith, and it was not until middle age that he distinguished himself by his extraordinary powers in the arts of painting and

conveyed into Italy, France, Spain, England, and other countries?" The churches of St. Martin and St. Francis, at Colmar, contain some of his pictures, which artists consider it a privilege to copy.

According to Sandrart, Martin was on a footing of intimate friendship with Perugini; as a mark of mutual esteem, they exchanged from time to time some of their drawings. Vasari relates that Michael Angelo, in his youth, had studied and copied one of Martin's plates, representing the Temptation of St. Anthony.



MARTIN SCHONGAUER.

engraving. On the back of a portrait of him is a German inscription, of which we give the translation:—"Master Martin Schongauer, an artist, surnamed the Handsome, died at Colmar, on the 2nd of February, 1499. God be merciful to him. And I, Jean Sargmaur, was a pupil of his, in the year 1488." Upon a drawing in the possession of Heinnekin, Albert Durer wrote:—"This piece was drawn by Martin Schön, in 1470, being then a young man. I, Albert Durer, having learnt the above, write this to his honour, in the year 1517." Schongauer was considered one of the greatest artists of his age. "What shall I say," writes Wimpfeling, "what shall I say of Martin Schön of Colmar, who so excelled in the art of painting, that his pictures have been much sought after, and

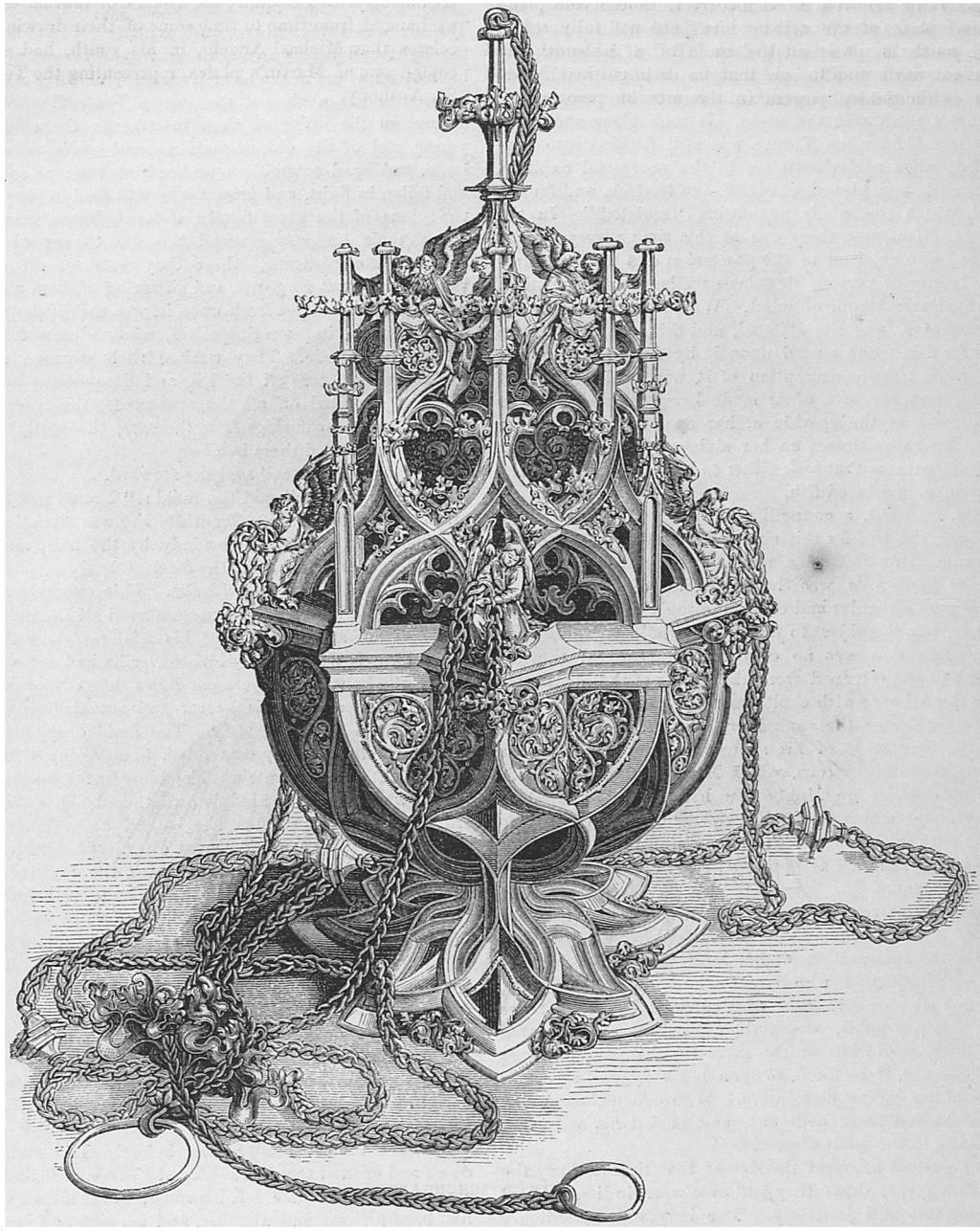
Schongauer has considerable reputation as an engraver; he was one of the first who practised the art with a view to taking impressions on paper. There are 116 authentic pieces by his hand, and 100 others are attributed to him. He has engraved a large number of sacred and some ornamental subjects, among which is the beautiful censer which we reproduce. Besides being an excellent painter and engraver, he possessed much skill as a goldsmith. Some writers on art have asserted, that it was at his house that Albert Durer worked in his youth; but he does not mention this in the autobiography which he has left us.

Martin Schongauer died in the year 1499; the inscription on his portrait gives evidence of this, as well as the researches

of Counsellor de Lersé, in Colmar, from which it appears that he lived longer than is commonly supposed. Christopher Scheurl and Sandrart say that he died about the year 1486.

Christ, in his dictionary of monograms, says that Martin Schön's master was one Lupert Russ, an obscure personage, and from him he must have learnt engraving. The influence of the school of the Low Countries upon his talent rendered his style peculiar in Germany. His contemporaries were unani-

pictures imputed to him, are to be found at Uhn, Stuttgart, Nuremberg, Munich, Schleissheim, Berlin, Basle, Vienna, and Milan; but especially at his native place, Colmar, where are still to be seen the marvels of which Wimpfeling speaks. Some of these paintings at Colmar have been attributed to Albert Durer; they are preserved in the Priory, which is now the College; others, ascribed on doubtful authority to Martin Schön, were taken to this College during the disturbances in



CENSER OF THE FIFTEENTH CENTURY. DESIGNED BY MARTIN SCHONGAUER.

mous in praising the grace of his compositions, and, in short, he was one of the first who introduced feeling and expression into painting. He had no rival among the German artists of his day, except, perhaps, Michael Wohlgemuth, or Herlim. In the collections of Spain, Italy, France, and England, more pictures are attributed to Martin Schön than one artist could have executed, especially one who divided his time between the brush and the graver. Not one of his paintings bears the monogram with which his engravings are stamped. The best

the last century. A very fine picture, by this brilliant master, representing the Madonna, the size of life, seated on a grassy bank, adorns the church of St. Martin at Colmar. At the Museum at Paris, a picture of the Israelites gathering Manna in the Desert is said to be the production of Martin Schongauer. Passarant speaks confidently of there being one of Martin Schön's pictures in Mr. Ader's collection in London; but so many are ascribed to him falsely, that we can only rely on the authenticity of those at Colmar.